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ABSTRACT

The Quinmester Visual Arts Education Curriculum is described in SO 007 721. Portfolio Presentation is a course of study in the curriculum for the art-oriented student planning to pursue art as a career. The two-fold purpose of the course is to teach the student effective display techniques and preparation of his own work for display and to eanble the student to critically evaluate his own work in terms of acceptability by juries and saleability to consumers. Consideration of problems confronting the professional artist, such as framing, shipping, professional relations, and tax laws as they relate to the artist are explored. To facilitate the student's ability to evaluate his work, criteria for ceramics, batik, rugs, and printing are listed. Other sections include worksheets on matting and canvas stretching, marketing practices, hints for instructors, lists of suggested materials and equipment, a vocabulary list, and other information sources. (JH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SP 007 725

PORTFOLIO PRESENTATION

6676.01; 6694.01

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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PORTFOLIO PRESENTATION

(Tentative Course Outline)

6676.01

6694.01

ART EDUCATION

Written by: Sandra D. Elbrecht

for the

Division of Instruction

Dade County Public Schools

Miami, Florida

1971

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TABLE OF CONTENTS

I. COURSE TITLE 1

II. COUPSE NUMBERS 1

III. COURSE DESCRIPTION 1

IV. RATIONALE 1

V. COURSE ENROLLMENT GUIDELINES 1

VI. COURSE OF STUDY OBJECTIVES 1

VII. COURSE CONTENT: SCOPE AND SEQUENCE 2

VIII. COURSE PROCEDURES AND SUGGESTED LEARNING ACTIVITIES 3

A. Evaluative devices

B. Suggested student work sheets

C. Marketing practices

D. Helps for instructors

E. Suggested materials and equipment

F. Suggested tools and equipment for student art kit

IX. SUGGESTED VOCABULARY LIST 19

X. RESOURCES 20

APPENDIX 24

I. COURSE TITLE

PORTFOLIO PRESENTATION

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II. COURSE NUMBERS

6676.01
6694.01

III. COURSE DESCRIPTION

A course designed to provide experience in preparing a completed portfolio intended for the art-oriented student planning to pursue art as a career. Consideration of problems confronting the professional artist, framing, shipping, professional relations, and tax laws as they relate to the artist are explored.

IV. RATIONALE

This course shall be for the art-oriented student who will eventually pursue a career within the art field. It is important that the student of art become acquainted with the techniques involved in the display and promotion of his work. This course has a twofold purpose, to teach the student effective display techniques and the preparation of his own work for display, and secondly, to be able to critically evaluate his own work in terms of acceptability by juries and saleability to consumers.

V. COURSE ENROLLMENT GUIDELINES

A. Elective - Suggested for grades 10-12

B. It is recommended that the course be limited to the following:

1. Sophomores, juniors and seniors who have proven abilities and interest in art

2. Students who have had at least two other art courses

3. Students who have received an instructor's recommendation

4. Students who plan to attend an art school, enter a college or university art program, or go directly from high school into the art field

VI. COURSE OF STUDY OBJECTIVES

Competencies expected of the student

1. Students will be able to evaluate and critically analyze his own art work in terms of acceptability to a gallery and a consumer.

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2. The student will be able to cut a mat and mount his work for display purposes.

3. The student will be able to stretch a canvas and prepare the canvas for painting.

4. The student will display the ability to select a suitable type of frame to be used on a painting.

5. The student will display the ability to effectively and creatively display various art media.

6. The student will demonstrate the ability to operate a camera and photograph various types of art work.

7. The student will be able to operate a dry mount press and be able to mount selected photographs of art work.

8. The student will be aware of career opportunities within the art field and the realities in attaining them.

VII. COURSE CONTENT: SCOPE AND SEQUENCE

A. Discussion of evaluative devices

1. How to critique and evaluate art work

2. Means of criticism for both two-dimensional and three-dimensional art work

B. Preparation of work for display and portfolio

1. Matting of all work to be used for portfolio and display

2. Framing of paintings

3. Mounting three-dimensional work, e.g., sculpture

4. Taking black and white prints and color slides, and the problems involved with each

5. Photographing two-dimensional and three-dimensional works, and the problems involved with each

6. Dry mounting photographs

7. Labeling and pricing of art works for display and sale

8. Packing of art work for shipment

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C. Display of work

1. Arranging two-dimensional and three-dimensional items in a gallery setting

2. Putting together an attractive two-dimensional and slide portfolio

D. Vocational and educational opportunities

1. Art schools in community

2. Art schools in state and nation

3. Job opportunities in immediate community

VIII. COURSE PROCEDURES AND SUGGESTED LEARNING ACTIVITIES

A. Evaluative devices

The following sheets are designed to provide a general idea of the qualities expected in a good craft product. Some of the criteria may seem technical rather than aesthetic. Technique is important and craft items will be judged on that basis.

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EVALUATING CERAMICS

Aspects of pottery form and ornament

1. Pot forms are generally derived from spherical or ovoid shapes.

2. The containing form (body or belly) is generally made up of swelling forms.

3. Negative curves and strong, angular changes in profile are usually employed in parts such as neck, spout, feet or knob.

4. Bases and mouth-endings of closed shapes are often related in size.

5. Pottery is primarily functional rather than expressive. The forms should be suggestive of their purpose.

6. Purely expressive form may be considered to be sculpture, which exists for visual reasons only.

7. Since clay is a plastic medium, pottery should suggest this quality in its form and surface.

8. The tools and techniques by which clay forms are achieved, will (and should) leave their impact or trace on the product.

9. Economy of materials and space is a virtue in design. Unnecessarily large and flambouyant forms result in awkward and unnatural elements that tend to destroy the unity of the design.

10. Ornament exists to supplement forms and should have its origin in and its discipline derived from the formal aspects of the piece of work.

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Each piece of work could be graded by the following checklist of questions:

1. Is the piece pleasing to look at?

   a. Are all of its parts harmonious in appearance and does it have the appearance of being unified. Do all the parts belong?

   b. Does it have a dominant dimension or part; or are all its parts equal in shape, size or interest?

   c. Is it basically a three-dimensional construction or is it interesting from one view only?

2. How well were the design limitations or the points of the design assignment carried out?

3. How well were uses of clay and glazes controlled?

4. If it has a function, how well does it work?

5. Has the student pushed his idea beyond the average solution either in design or technique, or does it look like many others?

BATIK EVALUATION

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PROJECT

	LOW	MEDIUM	HIGH
Aesthetic			
Originality			
Personal Expressive Style			
Organization of elements			
Balance between figure and ground			
Harmony of shapes			
Harmony of colors			
Variety of sizes			
Variety of values			
Variety of intensities			
Unity of design			
Unity of design with the cloth			
Effective use of crackle			
Technical Excellence			
Clarity of color			
Freshness (not overworked)			
Proper application of wax			
Freedom from blobs and drips			
Way of Working			
Experimental			
Confident			
Well organized			
Builds on past experience			
Constantly looking for ideas			
Uses new ideas (within limits of time)			
Persistent			
Disciplined work habits			
Effective in thumb-up			
Sensitive (perceptive and visualizing ability)			
Critical			
Productivity and seriousness of purpose, ambitiousness			

RUG EVALUATION

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PRODUCT

	LOW	MEDIUM	HIGH
Originality			

Aesthetic Quality

Balance between figure and ground			
Harmony of shapes			
Harmony of colors			
Variety of sizes			
Variety of values			
Variety of intensities			
Unity of design			
Suitability of scale			

Technical

Closeness of loops (consistency)			
Height of jule (consistency)			
Deliberate choice of varied pile height			
Effective use of directionality in pile looping			
Evenness of edges			

Utilitarian Qualities

Appropriate for intended use:

Lack of directionality (rug)			
Durability			
Flatness			

Way of Working

Experimental			
Confident			
Accurate			
Persistent			
Well organized			
Sensitive (perceptive)			
Critical			
Effective in cleanup			
Builds on past experience			
Constantly looking for new ideas			
Using new ideas (within limits of time)			
Neat (well organized)			
Productivity and ambitiousness			

PRINTING EVALUATION

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PRODUCT

	LOW	MEDIUM	HIGH
Aesthetic			
Originality			
Personal expressive quality			
Organization of elements			
Continuity			
Balance between figure and ground			
Harmony of shapes			
Harmony of colors			
Variety of sizes			
Variety of values			
Variety of intensities			
Variety of design			
Unity of design with the cloth on which it was printed			
Technical Excellence			
Flawless registration			
Evenness of print			
Free of blobs and smears			
Utilitarian Qualities			
Scale appropriate for intended use			
Color appropriate for intended use			
Way of Working			
Experimental			
Confident			
Well organized			
Builds on past experience			
Constantly looking for ideas			
Uses new ideas (within limits of time)			
Persistent			
Disciplined work habits			
Effective in clean-up			
Sensitive (perceptive and visualizing ability)			
Critical			
Productivity and seriousness of purpose, ambitiousness			

B. Suggested student worksheets

1. Making a mat

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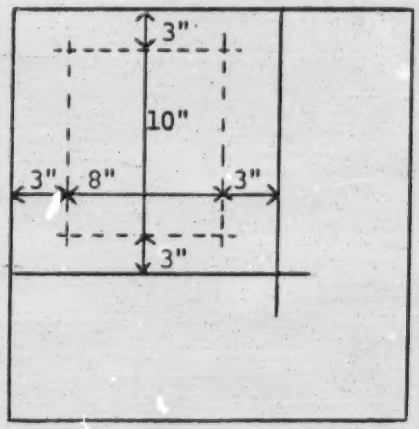
a. Materials

(1) Mat board
(2) Rubber cement
(3) Masking tape
(4) Paper tape
(5) Metal straight edge
(6) X-acto knife

For mat making use a lightweight cardboard that will not buckle when a window is cut in it. The best stock for this purpose is a board called mat board and is available through art stores in various sizes and colors.

b. Procedure

(1) Measure the area of the drawing to be showing. You may wish to crop some areas.
(2) Decide the measurements of the mat board.
(3) Measure on the mat board; first, the width of the mat, the width of the drawing and again the width of the mat; second, measure the width of the mat, the length of the drawing and then the width of the mat.



Measure in at least two places for accuracy. Be sure to mark out a perfect rectangle--that is, be sure the four corners are perfect right angles.

(4) For cutting, use either a Stanley mat knife, an X-acto blade, or a single-edge razor blade. For a straight-edged guide it is recommended that a heavy steel ruler or T-square be used. Do not cut straight down; instead, cut at a slight inward angle. Tilt the cutting blade to the right as though you were trying to cut under the steel guide rule. Repeated cutting is usually necessary in order to achieve a clean edge to the mat board. When you have finished cutting and there are rough edges on the mat window, you should use fine sandpaper to smooth them.

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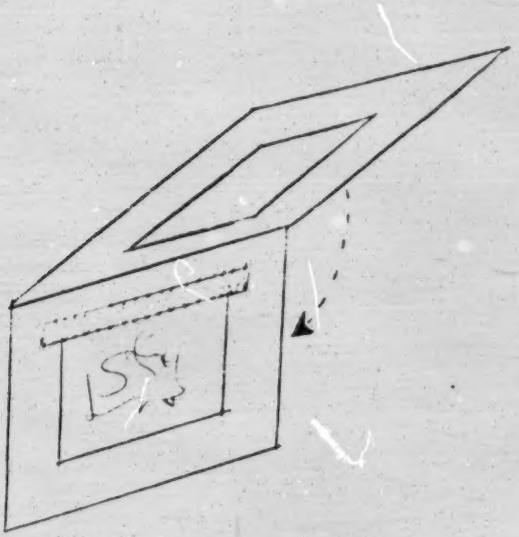
(5) Mounting work onto the mat is done by placing it over the cut out area. Hold it in position and check whether it is level. Bind it in position by applying masking tape or paper tape along the edges. A sheet of cardboard or other stiff backing should be taped or glued on for added support and to protect the back of the item being matted.

c. Suggestions

(1) Charcoal, pastels, or pencil drawings should be sprayed with fixatif and have a cover sheet.
(2) Another alternative would be to cover the drawing with acetate.
(3) For watercolors or other paintings on paper, a hinged mount can be made and the painting taped only at the top.



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2. Stretching a canvas

a. Materials

(1) Canvas (a good but cheaper substitute is cotton duck)
(2) Canvas stretchers or wood strips to make a frame
(3) Thumb tacks or staple gun
(4) Gesso (a white, latex based paint can be substituted)

b. Equipment

(1) Miter box
(2) Nails
(3) Hammers
(4) Fasteners

c. Procedure

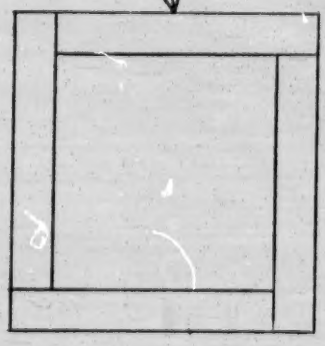
(1) Step 1

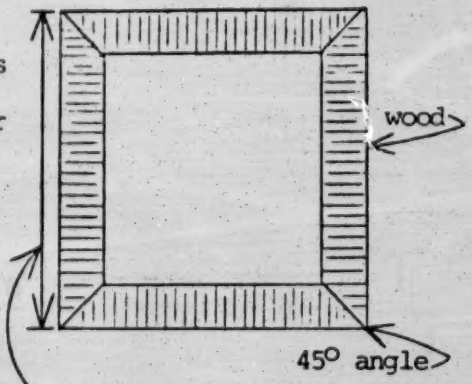
Put together your wood to the size desired. If canvas stretchers are used, no further work is needed. If you are building your own, you will need to do the following:

The wood may be put together with corners at 45° angles. A miter box is used for cutting the wood.

or

Simply put together this way.





Measure the outside of the wood to get the proper length. Mark and cut the 45° angle using this as a mark.

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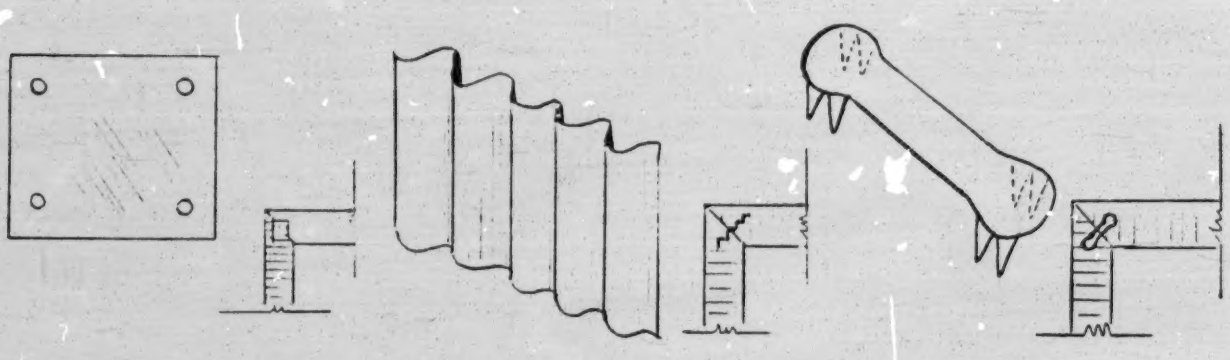
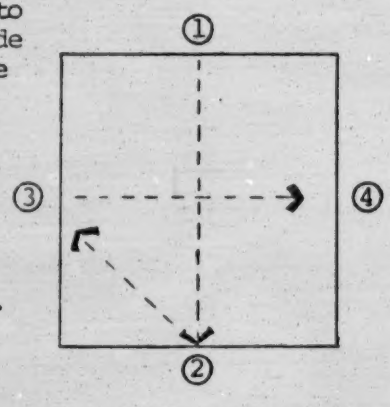
To fasten the corners you may use several types of fastening devices available at your local hardware store, listed under a variety of brand names.



Usually both sides of <u>each</u> corner will require fastening.

(2) Step 2

Putting on the canvas - Canvas must be stretched as tightly as possible to provide a good painting surface. First thing you do is fasten the canvas in about 3 or 4 places on one side (let's call it side 1.) Then go to the <u>opposite</u> side (side 2) from where you were and fasten the canvas in 3 or 4 places making sure you pull it <u>straight and tight</u>. Then go to one of the sides (side 3) and pull the canvas, fasten in several places. Go to side 4, again pulling tightly. Start over at side 1 working on both sides of the middle and continue the same sequence as before. However, the pulling movement of the canvas differs here. Pull the canvas towards you and the corner of the frame at the same time. It is an up and out movement.



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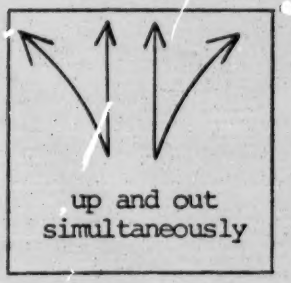
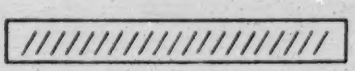
Continue around the frame doing 2 or 3 fastenings on each side of the middle until reaching the corners. Finish off the corners by folding the excess down.



Note: Do not allow excess canvas to remain on the frame, trim it off. If fastening the canvas to the frame with a staple gun, place the staples at an angle to the frame. They hold without ripping the canvas.



(3) Step 3

Preparing canvas for painting - Use gesso or a white latex paint. The first coating on the canvas, whether gesso or latex, should be very thin--gesso thinned with water. Allow this to dry 24 hours. The first coating is extremely important because it sinks into the fibers of the canvas providing a seal against rotting.

Apply a second thin coat of gesso, being sure not only to put it on top of the canvas, but the sides as well. A coating of gesso straight from the can is the third and final coating.

After drying for 24 hours, the canvas is ready for painting.

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C. Marketing practices

1. Pricing and selling

An artist and/or craftsman in order to sell his product, whether it be a painting or a pot, must put a price on it. This presents the problem of how to price it. After pricing his product, the artist must then attempt to sell it. The second problem is to find a market. After these two initial problems are solved, the artist is faced with one remaining obstacle--finding a buyer.

Note: Appendix A titled "Marketing Procedures" answers the questions posed in the above paragraph.

2. Tax laws

Artists and craftsmen are required to charge and pay a tax on all goods sold. One of two methods may be used:

a. Pre-estimating and pre-paying the tax--this method involves estimating income from the sale of work over a one year period and paying that tax in advance. At the end of the year if your income is less than anticipated, you get a refund; if more, you pay the difference.

b. Keeping records--this involves keeping a ledger of all work sold, especially the amount paid to you. This tax money should be placed in a bank account so you don't come up short when it is time for income tax. If you are selling through a gallery or shop, they will usually keep records for you.

c. Works donated to charity or worthy causes--the new Federal tax laws allow artists no deduction beyond the cost of materials.

3. Shipping works

This can prove to be an expensive endeavor. However, a local artist has found that shipping with REA or a local mover proves to work the best. The mover will even crate the work for shipment. If the distance isn't too great, you are better off delivering the work yourself. Invest in a Volkswagon bus (or something similar.) It proves to be a valuable asset.

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D. Helps for instructors

1. Students should be involved with fieldtrips, either as a class or as individuals. Go to small galleries and shops as well as the large galleries and museums so that students may see how professionals finish and display their work.

2. There are many fine artists within the Greater Miami area who are willing to speak with students about their work and feelings on art. Most would be able to come to your school or have you visit their studios.

3. Don't overlook art students. They can relate to your students and can give them an idea of the realities and struggles to "make it" in the field of art. This should not be a discouraging experience but an eye opening one. This could be an experience that separates the committed art student from the uncommitted.

4. Attempt to set up a permanent display area or gallery in the school maintained by the class. They should be allowed to select, mount, frame, and display the work of the entire Art Department. Keep a constant rotating exhibit. One-man shows of advanced students should be included.

5. Photography will play an important role in this course in terms of a slide portfolio. Students should be encouraged to keep a visual record of all work, particularly if an item has been sold. Large paintings and three-dimensional work, of course, should be photographed.

6. Emphasis should be placed upon presentation of work. A sloppy mat or frame will cause a good piece of work to be rejected.

7. Encourage your students to collect their own small art tools and equipment. These may be kept in a plastic fishing tackle box.

8. When matting work--

   a. Instead of sandpaper to smooth off rough edges, use a fingernail file or emery board. It won't tear up the mat board.

   b. Keep a sharp blade in the knife handle to cut quick and clean. Get a whetstone and resharpen the blades. Paper dulls them fast and you won't be constantly buying blades.

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c. When cutting a mat, make it a two people operation. One person can handle it, but two makes handling easier.

9. Photographing art work--

a. When photographing ceramic pieces:

(1) Group several together, place known objects such as eggs, dried flowers, etc., with the pieces so that the viewer will have a means of judging the sizes of pots.
(2) Place your items against a complementary background or a setting out of doors. Use burlap as a drape.
(3) If a piece has an interesting design or textural effect, take a close-up.

b. When photographing silver:

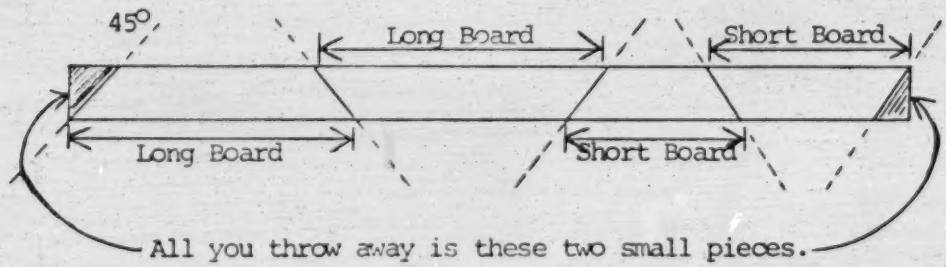
(1) Photograph a ring or bracelet or other article that can be worn actually being worn. This helps to establish size.
(2) Large silver or metal pieces should be photographed on a background of aqua or baby blue. It complements the silver.

c. When photograping fabric items:

(1) Stitcheries, rugs, pillows, weavings, macrame, can be photographed against a plain background to avoid competition with the item.
(2) Batiks could be photographed outside with the sun behind them. This gives the batik a jewel-like or stained glass quality.

10. Stretching a canvas or making a frame with mitered corners

Since wood is a high priced item, wastefulness should be avoided as much as possible. Pine is usually the least expensive and from time to time lumber yards will have a sale. Don't be afraid to become a scrounge. A good scrounge doesn't go into bankruptcy buying his supplies. To avoid waste of wood, cut following the diagram.



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E. Suggested materials and equipment

1. Consumable materials:

a. Rubber cement

b. Rubber cement thinner

c. Bordens, Elmers glue

d. Kneaded erasers

e. Art gum erasers

f. Fixatif

g. Pencils

h. Mat board, pebble surface, cream/white finish

i. Gummed paper tape, 2" wide

j. Masking tape, 1" and 2" widths

k. Dry mount paper

l. Staples (for staple gun)

m. 8" x 10" photograph paper for developing b & w prints

2. Equipment:

a. (1) Miter box

b. (1) Dry mount press

c. (2) Iron

d. (6) Hammers

e. (6 ea.) Vise or clamps (3" and 6")

f. (1) 35mm Camera (Try to get one with built-in lightmeter.)

g. (1) Strobe light (for camera) Also called electric flash.

h. Collect cardboard, various sizes but as large as possible. This may be used for backing matted work and shipping flat pieces. It really has a variety of uses.

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3. Tools:

   a. (2) Staple gun

   b. (4) T-square

   c. (6) Metal straight edge

   d. (6 ea.) Triangles ($45^{o}/30^{o}$-60^{o})

   e. (6 sets) X-acto knife

F. Suggested tools and equipment for a student art kit (We called it a goodie box.)

1. Scissors
2. Pencils (several grades)
3. Kneaded eraser
4. Gum eraser
5. Pink pearl eraser
6. Small ruler
7. Compass
8. X-acto knife (or something similar)
9. Single-edged razor blades
10. Charcoal (pressed and vine)
11. Speedball pen staff and points
12. Set of watercolors
13. Black waterproof ink
14. Pastels and/or craypas
15. Conté crayon
16. Brushes (#2, 6, 8, 12, 1/2" flat, 3/4" flat)
17. Plus any other little odds and ends that might come in handy

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IX. SUGGESTED VOCABULARY LIST

Art Gum - an eraser for erasing and cleaning work

Bevel - a sloping or slanting edge, as on a frame moulding or the edge of a surface like a ledge

Crop - to trim or cut off parts of a photograph or illustration

Dry mounting - a form of permanent mounting that requires an electric heat machine called a dry mounting press or a hand iron for press-on dry mounting. Bonding is achieved by using a specially coated dry mounting tissue which fuses and heat-seals the mount when heat is applied

Fixatif - a chemical spray applied to art work to prevent smearing

Masking tape - an opaque, crepe-finish adhesive that comes in rolls of varying widths and adheres with slight pressure

Mat - a cardboard frame or window for photos or art work. Mats Mats are usually cut out of a special board called mat board which has a pebbled surface and comes in white, black or colors

Mat cutter - an adjustable blade holder and guiding device especially designed for cutting straight or bevel-edged mat openings

Miter box - a tool for guiding a hand saw at the proper angle for making an accurate miter cut, that is at a 45 degree angle, as in the joint at the corner of a picture frame

Mounting - attaching a piece of art work or a printed piece to a heavier backing; for example, gluing paper to cardboard

Rubber cement - a bonding agent

Straight-edge - a metal cutting or ruling guide usually stainless steel with one edge beveled.

X-acto - trade name for a variety of knife handles and blades for cutting.

X. RESOURCES

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ART CRITICISM AND DESIGN

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APPENDIX

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APPENDIX A - Exerpted from a thesis titled, The Craft Shop in America: Its Influences Upon Craft Design, Craftsmen and Consumer, which was submitted to Florida State University in partial fulfillment of Master's Degree requirements.

CHAPTER IV

MARKETING PROCEDURES

Assuming that a craftsman has achieved good design and technique and wants to sell his product, the craftsman must acquaint himself with market trends and practices. A statement in the ACC publication entitled The Craftsman Sells His Wares emphasized that

> a craftsman should know the modern trends in architecture and decoration, read the books and magazines that will keep him in touch with current developments, know the people themselves who are leaders in the planning and building of his locality.[15]

Sales Considerations

Selling in a shop, or with an organization may involve three different types of sales; retail, wholesale, and orders placed as a result of bringing decorators, architects, and craftsmen together. Each of these forms of selling demands a different approach:

In pricing a product, the wholesale or cost price must be found first and this includes being aware of the following factors: labor and material costs, overhead costs, and commission to the

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[15] The Craftsman Sells His Wares (New York: American Craftsmen's Education Council, Inc., (circa 1955)), p.2.

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middleman or agent. The most difficult factor to be determined is the labor costs because they involve the value a craftsman sets on his time. "He must remember that his profit lies in the net return to him of the cost of his labor on each article and he must take this into consideration in establishing the wholesale price."[16]

Material costs involve all monies spent on such items as clay, glazes, dyes, needles, etc. A record should be kept of all money expended for materials. In computing overhead costs such items as rent, heat, light, power, repairs, bookkeeping, etc., should be included and each article must carry its share of such costs.

While acting as a middleman between the craftsman and the shopkeeper, an agent will usually receive a commission of from 10 to 20 percent but in some extreme cases, 30 percent of the wholesale price. Since this commission is borne by the craftsman, he must make allowance for it when establishing the cost or wholesale price of his product. The agent or shop that expects to resell a produce must also charge for its services and will probably mark up the craft item once more before it goes into the shop for sale.

Sales Outlets

There are several outlets available to the craftsman where he may sell the product he has produced. This may be done locally, regionally, and/or nationally depending upon his ability to produce.

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[16] Ibid., p.6

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The craftsman may sell in gift shops, speciality shops, department stores, his own shop or a shop run by a craft/art organization, in a museum or gallery. All provide ample means for the selling and display of his wares. Regionally and nationally the craftsman may sell his wares most easily through craft shops, gift shops, or a craft organization. For the craftsman to try and supply a large number of outlets, he may find that he has over extended himself and may not be able to keep up with the demands of any of them.

The Sales Market

In general a craftsman has two courses he may follow in getting his wares to market. He may pay someone to do it for him, or do it himself. It is up to the individual craftsman to determine which is the easiest for him.

Over the years several basic marketing practices have been developed by shops and craft organizations in the buying and selling of craft objects; these consist of sales by (1) consignment, (2) outright purchase, and (3) guarantee sale.

When selling to a shop or any other outlet by consignment a craftsman places his product in a shop which usually adds a certain percentage for handling. When the item has been sold, the craftsman is sent his share of the sale. Several authorities have expressed various opinions on the method, such as the ACC in their publication The Craftsman Sells His Wares: "Selling on consignment, except in

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these instances where complete trust can be placed on the consignee is not recommended."[17] Norbert Nelson says,

> All too often goods given to a store on consignment may not receive the care they require, and since most things deteriorate with time unless properly cared for, your goods may be returned to you in virtually unsalable condition.[18]

The Code of Ethics of the Midwest Designer Craftsman has this strong recommendation about consignment:

> Because it is neither profitable to the retailer, nor satisfactory in the long run for the designer craftsman, no member of M.D.C. should agree to place his work on consignment with any retailing outlet which ordinarily buys other products at wholesale outright.[19]

Outright purchase is considered, understandably, the most desirable method of sale. The craftsman receives his money immediately and once sold to the outlet he need no longer concern himself with it. Hudson Raysher in a discussion on whether shops should sell on consignment or buy articles outright stated,

> You are sure to run into a shop which will make no effort to move stock not paid for. Shops should own what they sell. Craftsmen must pay for metals and carry the cost of their workshops, therefore they should collect for their product.[20]

Guarantee sale permits a shop to return unsold goods for credit or refund within a specified time. This method is also considered as undesirable as sale by consignment.

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[17] Ibid., p.3

[18] Nelson, op cit., p.8

[19] Code of Ethics and Business Practices of the Midwest Designer Craftsmen, in "Professional Practices," Asilomar (June 1957) p. 133.

[20] "Discussion-Professional Practices in Metal Work," Asilomar (June 1957), p.150.